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MUSEUM OF FINE ARTS.

PRINT DEPARTMENT.

EXHIBITION

OF

THE WORK OF THE WOMEN ETCHERS
OF AMERICA.

NOV. 1 TO DEC. 31, 1887.



BOSTON:

PRINTED FOR THE MUSEUM BY ALFRED MUDGE & SON,
24 FRANKLIN STREET,
1887.

THE PRINT DEPARTMENT

of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about ten thousand prints.

The Sumner portraits and a few other engravings from the Sumner bequest are displayed permanently in frames hung above the wall screens in the First Print Room. Exhibitions of prints, ancient and modern, are arranged in the First and Second Print Rooms, and are frequently changed. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

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INTRODUCTION.

AN exhibition made up entirely of the work of women needs hardly to be introduced to-day with words of excuse or explanation. Whatever may be thought of the movement in favor of "the emancipation of woman," it must be admitted that it is a sign of the times which cannot be ignored. One of the results of this movement is seen in the greater share taken by women in the cultivation of the industrial arts and the arts of design. Their achievements in these fields, so far as painting and decorative art are concerned, have frequently been shown in special exhibitions. The present exhibition, it is believed, is the first to demonstrate what they have done in etching. That its scope has been still further narrowed by admitting only American productions, is simply a consequence of the conditions under which it is held. An exhibition embracing the work of the women etchers of past times and of all countries, had it been possible to carry it out, would have been exceedingly interesting, and would have shown, more clearly than a mere statement in words can do, that never before and nowhere else has etching been practised by female hands as enthusiastically and as assiduously as in America.

From the time of the first women etchers of whom there is any record (Anna Maria Schurmann, born of Dutch parents in Cologne, Nov. 5, 1607, died at Wiewert, near Leeuwarden, May 5, 1678, and Elisabetta Sirani, born Jan. 8, 1638, at Bologna, died of poison, in her native city, in 1665), there have, indeed, been quite a number of followers in the same path, but very few among them have achieved a lasting and general renown. Not even the seventeenth century in Holland, which embraces the school of Rembrandt, can point to a woman etcher of greater fame

than Gertrude Roghman ; and of the female etchers of the eighteenth century, Angelica Kauffman (1741-1807) is the only one who may be said to have conquered for herself a permanent place in the memory of the public at large. In the present century, as a natural consequence of the "revival" of the art of etching, the number of women etchers in Europe has, indeed, increased considerably ; but even if due account is taken of the work of such artists as the unfortunate Madame O'Connell or of Madame Louise Begas Parmentier, it will still be found that the preponderance of activity is on this side of the water, in spite of the fact that the oldest etching by an American woman, as far as known (No. 126 in this exhibition, "Old Tavern in Bloomingdale," by Mrs. Eliza Greatorex), does not date further back than 1869. It is significant, furthermore, that of the one hundred and fourteen European etchers enumerated in the interesting catalogue of designs, engravings, etc., executed by women, issued some years ago by Messrs. Frederick Muller & Co., of Amsterdam, nearly one third are titled women, — among them Madame de Pompadour, Queen Christina of Sweden, the wives of Frederick the Great, and of the Emperor Joseph II., three Austrian arch-duchesses, and Queen Victoria, — who evidently filled their elegant leisure by toying with the point in the belief, too prevalent even to-day, that etching is an easy accomplishment, fit for the amateur.

Concerning the proofs here shown, it is but right to say that no selection has been made, but that all the works sent in have been hung. Even so, however, the exhibition can lay no claim to absolute completeness. Several of the artists invited to contribute, either declined for valid reasons, or took no notice of the invitations sent them, and there are, no doubt, others who have been overlooked simply from ignorance of their existence. As to the work of the individual contributors, it is presented as fully as each cared to make it, and in most cases the lists are probably complete. Believing, therefore, that this catalogue may serve as a basis of future catalogues, when time shall have hallowed the works of the women etchers of America in the eyes of the collector, an independent set of numbers, besides the running numbers of the catalogue, has been prefixed to the items in each list. The instructed visitor will notice that

many of the prints are catalogued as "states" which are really only "trial proofs." But as the vexed question involved has not yet been settled by the general adoption of a definite rule, — and probably never will be, — the nomenclature of the manuscript lists sent in by the artists has been followed without change.

The dates given are those in which, again according to information furnished by the artists, the etchings were executed, — not necessarily dates appearing also upon the plates. In the catalogue, the chronological arrangement has been adhered to throughout. It was the intention to follow this plan also in the exhibition itself, but the limitations of space, and the desire to place all the smaller plates where they can be seen, and to afford the necessary distance for larger compositions, prevented its carrying out. The same considerations will explain the otherwise regrettable dispersion of the works of some of the contributors in cases widely apart.

A model catalogue, intended for future reference, should give not only the title of each plate, but also its dimensions, and a concise description of the subject. Until, however, the facilities available in the administration of the Museum are largely increased, such a task is beyond the powers of its officers. It must therefore be left to others.

S. R. KOEHLER,
Curator of the Print Department.

THE WORK

OF THE

WOMEN ETCHERS OF AMERICA.

Duplicate impressions of most of the etchings exhibited are for sale. Prices may be ascertained by inquiring of the attendant.

Brown, Mary Cummings (Miss). — 94 Clinton Avenue, Newark, N. J.

(CASES 1 AND 3.)

1. (1) Study at Amagansett, L. I. — 1881.
2. (2) Egypt Lane, Easthampton, L. I. — 1881.
3. (3) Study of Trees, Easthampton, L. I. — 1881.
4. (4) Otis Hunting's, Easthampton, L. I. — 1882.
5. (5) Trout Ponds, L. I. — 1882.
6. (6) A Suggestion. — 1883.
7. (7) Study, Ellenville, N. Y. — 1883.
8. (8) Fishermen's Huts, Greenport, L. I. — 1884.
9. (9) Apple Trees, Ellenville, N. Y. — 1884.
10. (10) St. Peter's Church, Perth Amboy, N. J. (Upright.) — 1885.
11. (11) St. Peter's Church, Perth Amboy, N. J. (Ob-long.) — 1885.
12. (12) Trial proof, from an unfinished plate. — 1887.

Canby, Louise Prescott (Miss). — Oak Lane, Philadelphia, Pa.

(CASES 2, 3, AND 5.)

13. (1) Landscape Sketch. (First attempt.) — 1884.
14. (2) View on the Kennebec. — 1884.
15. (3) Twilight. — 1884.

16. (4) Ice Shipping on the Kennebec. — 1884.
17. (5) Creek near Oak Lane. — 1884.
18. (6) A Summer Afternoon. — 1885.
19. (7) A Road at Colora, Md. — 1885.
20. (8) Iron Foundries on the Lehigh River. — 1885.
21. (9) A Country Lane, Weston, Mass. — 1886.
22. (10) In the Harbor at Oswego. — 1887.
23. (11) Prince's Canal, Amsterdam. — 1887. (Plate for sale.)
24. (12) Castle of Chillon, Lake Geneva. — 1887. (Plate for sale.)

Clements, Gabrielle D. (Miss). — 1010 Spruce Street, Philadelphia, Pa.

(CASES 4, 6, AND 39.)

25. (1) A quiet Corner.
26. (2) A New England Road. — 1883.
27. (3) Evening. — 1883.
28. (4) The Chimneys.
29. (5) Square-Rigged. — 1883.
30. (6) A Tramp. — 1883.
31. (7) By the Shore.
32. (8) The Rockport Quarries. — 1884.
33. (9) The Mill Race. — 1884. (Published by C. Klackner, New York. — Case 39.)
34. (10) At Chester, near the Cathedral.
35. (11) A Beach. — 1885.
36. (12) A Road, Brittany.
37. (13) Sardine Fleet, Finistère. — 1885.
38. (14) Old Moat, Chartres. — 1885.
39. (15) A Sun Dial, Chartres Cathedral. — 1885.
40. (16) An Old Saint, Chartres Cathedral. — 1885.
41. (17) Norman Stair Tower, Mont St. Michel. — 1885.
42. (18) Up the Steps, Mont St. Michel. — 1885.
43. (19) Church and Castle, Mont St. Michel. First state. — 1885.
44. (20) Portrait of Edmondo de Amicis. — 1885. (Plate owned by Messrs. G. P. Putnam's Sons, New York.)
45. (21) The Way of St. Francis, Chartres. — 1885.

Davis, Georgiana A. (Miss).

See Natt, Miss Phebe D., No. 10.

Dillaye, Blanche (Miss). — 1430 South Penn Square, Philadelphia, Pa.

(CASES 8, 10, 20, 21, 22, 37.)

46. (1) Salt Marsh. — 1882. (First attempt; plate destroyed.)
47. (2) Head of Molière. After Johannot. — 1882.
48. (3) Marsh at Ocean City. — 1883.
49. (4) A Bit of Marsh. — 1883.
50. (5) On Little Egg Harbor Bay. — 1883.
51. (6) F. O. Norton's Warehouses. — 1884.
52. (7) John Bartram's House. — 1884. (First biting; plate destroyed.)
53. (8) Old Meredith House, Montgomery Co., Pa. — 1884
54. (9) Norton's Slip. — 1884.
First, second, and third states. (Case 20.)
55. (10) Meadow Side, Robert Evans, Montgomery Co., Pa. — 1884.
56. (11) Mill at Penllyn, Montgomery Co., Pa. — 1885.
57. (12) Edward Foulke's House, Montgomery Co., Pa. — 1885.
58. (13) Charlotte Bronte. From a wood-cut. — 1885.
59. (14) Old Slide, High Falls. — 1885. (Plate destroyed.)
First and second states. (Case 20.)
60. (15) In the Fields, Papendrecht. — 1885. (Case 21.)
61. (16) Across the Tangle. — 1885.
First and second states. (Case 21.)
62. (17) A Narrow Way, Dordrecht.
First and second states (1885); third state (1886).
63. (18) The Last Cargo. (Case 37.)
First state (1886); second state (1887).
64. (19) A Corner in Dort. (Case 22.)
First state (1886); second state (1887).
65. (20) A Dutch Water Way. — 1886. (Case 21.)

66. (21) Chew Mansion, Germantown. After I. L. Williams. — 1886.
67. (22) Old Johnson House, Germantown. After I. L. Williams. — 1886.
68. (23) Old Papen House, Germantown, built 1698. — 1886.
69. (24) On the Maas. — 1886.
70. (25) On the Water Front, San Francisco. After Chris. Jorgensen. — 1886.
71. (26) Chinatown, Monterey. After W. A. Reaser. — 1886.
72. (27) Road to Pompey Hill. — 1887.
73. (28) Hill and Sky. — 1887. (Case 21.)
74. (29) Low Tide on a Dutch River. — 1887. (Case 20.)

Dixwell, Anna Parker (Miss).—Miss Dixwell was born June 5, 1847, and died April 21, 1885. After having received some instruction from Wm. Morris Hunt and Dr. Wm. Rimmer, she went to Europe in 1874, where she studied for a winter under Carolus Duran, and then spent a year and a half in travel. From 1876 to 1880 she was in Boston, and part of the time in New York, where she frequented the Art Students' League. In 1880, she again left for Europe, and while there studied etching under Otto H. Bacher, in Florence. After another course of study in Boston, under Emil Carlsen, she went to Paris a third time, working there at Julianne's studio for ladies, until the time of her death.

(CASE 7, AND FRAME ON BOOKCASE.)

75. (1) In the Adirondacks.
76. (2) Shore View.
77. (3) A Road between Trees.
78. (4) "Ravenna. Pineta." — 1881.
79. (5) Tomb of Caius Sestus, Rome. — 1881.
80. (6) The Propylæa, Athens. — 1881. (In frame.)
81. (7) The Parthenon, Athens. — 1881. (In frame.)
82. (8) The Ponte Vecchio, Florence. — 1881. (In frame.)

Getchell, Edith Loring Peirce (Mrs.), Member of the New York Etching Club. — 8 High Street, Worcester, Mass.

(CASES 9-16, 18, 32-36, 22.)

83. (1) Old Buildings. — 1883.
84. (2) Road to Stone Ridge. — 1883.
85. (3) Willows. — 1883. (Plate destroyed.)
First and second states.
86. (4) Road to the Beach. — 1883.
87. (5) Trees, Ocean City. — 1883. (First state; plate destroyed.)
88. (6) A Bit of Sunshine. — 1883. (Etched out of doors.)
89. (7) Stony Road. — 1883. (Plate destroyed.)
First and second states.
90. (8) Rolling Mill, Bristol, Pa. — 1883.
First, second, and third states.
91. (9) Evening in the Sheepfold. — 1883.
92. (10) The Overflow. — 1883. (Unfinished.)
93. (11) An Orchard Path.
First and second states, 1883; third state, 1887.
94. (12) Sewell's Point. — 1884.
First, second, and third states.
95. (13) Solitude. — 1884. (Published in "Twenty Original American Etchings," New York, Cassell & Co., Lim., 1884.)
First and second states.
96. (14) Thornton Hall. After? — 1884.
97. (15) Behind the Sand Dunes. — 1884.
First, second, third, and fourth states.
98. (16) Among the Rushes, Holland. — 1884.
99. (17) Up for Repairs. — 1884. (Cases 32-34. — Etched out of doors.)
First, second, third, and fourth states.
(Of the third state, only twelve proofs were printed.)
100. (18) Canal, Dordrecht. — 1884.
101. (19) Tomb in St. Bavon, Ghent. — 1884.
First and second states.

102. (20) Morning. After Corot. — 1884. (Unfinished; plate destroyed.)
103. (21) On the Seine. — 1884. (Etched out of doors; plate destroyed.)
104. (22) Lifting Clouds. — 1885. (Case 34.— Plate destroyed; only five proofs taken.)
105. (23) Mt. Hood. After Wm. Keith. — 1885.
106. (24) Donner Lake, Sierras. After Wm. Keith. — 1885.
107. (25) Carmel Mission near Monterey, Cal., before its restoration. After Wm. Keith. — 1886.
108. (26) Path to the Wreck. — 1886.
109. (27) At Moorings. — 1886.
110. (28) Santa Barbara Mission. After Mrs. Richardson. — 1886. (Case 22.— Plate destroyed.)
111. (29) Windy Day near Santa Cruz. After Wm. Keith. — 1886. (Case 22.)
112. (30) Mt. Shasta. After Wm. Keith. — 1886.
113. (31) Santa Barbara Mission. — 1886. (Smaller plate. See 28.)
114. (32) Mt. Tamalpais. After Wm. Keith. — 1886.
115. (33) The Spires of Eindhoven. — 1886.
116. (34) Dutch Impression. — 1886.
117. (35) Willow, Weed, and Mallow. — 1886. (Case 35.)
118. (36) Beech and White Oak. — 1886. (Etched out of doors; unfinished.)
119. (37) Moonrise. After Ross Turner. — 1887.
120. (38) A Pastoral. — 1887. (First trial proof; unfinished.)
121. (39) Rocky Neck. After Ross Turner. — 1887.
122. (40) Crompton Loom. — 1887. (Case 36. — Unfinished.)
123. (41) Title-Page for Etchings after Ross Turner. — 1887.
124. (42) Desolation. After Ross Turner. — 1887.
125. (43) The Old South Church, Worcester, Mass. — 1887. (In frame on bookcase.)

Greataorex, Eliza (Mrs.).—New York. (Present address: 77 Rue Notre Dame des Champs, Paris.)

(CASES 41, 42, 63, AND FRAMES UNDER CASES.)

- 126. (1) Old Tavern in Bloomingdale, New York. — 1869.
- 127. (2) Harson House, Bloomingdale, New York. — 1870.
- 128. (3) Dürer's Grave, Nuremberg, Bavaria. — 1880.
- 129. (4) Oberammergau, Tyrol. — 1880.
- 130. (5) Oberammergau, Tyrol. — 1880.
- 131. (6) Under the Kofel, Oberammergau, Tyrol. — 1880.
- 132. (7) Church Yard Gate, Oberammergau, Tyrol. — 1880.
- 133. (8) Cernay La Ville, France. — 1880.
- 134. (9) The Pond at Cernay La Ville, France. — 1880. (Published in the "American Art Review.")
- 135. (10) Castle of Chevreuse, France. — 1881.
- 136. (11) Algiers, from Mustapha Supérieur. — 1881.
- 137. (12) Cherry Trees, Shawangunk Mountains, New York. — 1883.
- 138. (13) The Barn Yard, Shawangunk Mountains, New York. — 1883.
- 139. (14) A House on the Hudson, New York. — 1884.
- 140. (15) Old Post-Office, New York. — 1884.
- 141. (16) Perret Mansion, Bloomingdale, New York. — 1884.
- 142. (17) Old City Hospital, New York. — 1884.
- 143. (18) A Bit of Old Bloomingdale, New York. — 1884.
- 144. (19) Dutch Church, Bloomingdale, New York. — 1884. (First proof.)
- 145. (20) The Dakota, New York. — 1885.
- 146. (21) Cabins in 86th Street, New York. — 1885.
- 147. (22) Old City Hospital, from Pearl Street, New York. — 1885.
- 148. (23) Louis Philippe House, Bloomingdale, New York. — 1885. (Unfinished.)

149. (24) Rapelyea House, New York. — 1885.
 150. (25) Hamilton Grange. First plate. Unfinished.
 — 1886.
 151. (26) Hamilton Grange. Second plate. Unfinished. — 1886. (In frame.)
 152. (27) View of Florence, from Maiano, Italy. — 1886.
 153. (28) Villa Panattoni, Maiano, Italy. — 1886.
 154. (29) Clock Tower, Vallombrosa, Italy. — 1886.
 155. (30) Palace of the Cæsars, Rome, Italy. — 1887.
 156. (31) St. Peter's, Rome, Italy. — 1887.
 157. (32) San Carlo, Rome, Italy. — 1887.
 158. (33) Cornice Road, Italy. — 1887.
 159. (34) Mont St. Michel, Brittany, France. — 1887.
 160. (35) Crypt, Mont St. Michel, Brittany, France.
 — 1887.
 161. (36) Rue de la Ville, Mont St. Michel, Brittany,
 France. — 1887.
 162. (37) St. Malo, from Paramé, Brittany, France.
 — 1887. (In frame. — First proof.)

The above list of titles and dates is given as furnished by the etcher, although it does not quite agree with the details embodied in a notice of her work published in the "American Art Review," for May, 1881, and which was also based upon information obtained from her. In this notice, the etching here numbered 15, and assigned to the year 1884, is already described, and at least one plate is mentioned, to wit, "The Battery, New York, in Winter," which does not appear in the present list.

Hale, Ellen Day (Miss). — 5 Park Street, Boston, Mass.

(CASE 43.)

163. (1) The Porte Guillaume, Chartres. — 1885.
 164. (2) Village Street, Mont St. Michel. — 1885.
 165. (3) St. Michael's Dragon, Mont St. Michel. — 1885.

Levin, Katherine (Miss).—558 North 16th Street, Philadelphia, Pa.

(CASES 43, 44.)

- 166. (1) Portrait of an Old Man (left eye covered).
—1883. (First attempt.)
- 167. (2) The Postmaster at Westport —1883.
- 168. (3) The Stable-Boy. After Kauffmann. —1883.
- 169. (4) The Clarionet Player. After Kauffmann.
—1883. (Published in "Modern Etchings," White, Stokes & Allen, New York.)
- 170. (5) Nonquitt Trees. —1884.
- 171. (6) The Double Team. After Kauffmann. —
1884.
- 172. (7) The Trombone Player. After Kauffmann.
—1884. (Published by Gebbie & Co., Philadelphia.)
- 173. (8) Grandpa. After Kauffmann. —1885. (Published in "Recent American Etchings," White, Stokes & Allen, New York.)
- 174. (9) The Chicken Thief. After Kauffmann. —
1885.
- 175. (10) Fort Dumpling, Conanicut. —1885.
- 176. (11) The Path to the Woods. —1885.
- 177. (12) The Springtime of Love. After Paul Thumann. —1885. (Published in "Masterpieces of German Art," Gebbie & Co., Philadelphia.)
- 178. (13) The Bride. After Kauffmann. —1886.
- 179. (14) South Dartmouth Wharf. —1886.
- 180. (15) Alan. —1886.
- 181. (16) Portrait of William Hazlitt. From an engraving. —1886. (Plate owned by a bookseller in London, England.)

Matlack, Eleanor (Miss).—1321 Walnut Street, Philadelphia.

(CASES 45, 46, 30, 31.)

- 182. (1) An Orchard.
- 183. (2) Autumn.
- 184. (3) Woods at Matlock, England.

185. (4) Bridge in Germantown.
186. (5) White Clover.
187. (6) Beech Woods in Winter.
188. (7) Pigeons in a Hayfield. (Plate destroyed.)
189. (8) Meadow at Manasquan.
190. (9) Corner of Orchard.
191. (10) On the Brandywine.
192. (11) Ruins.
193. (12) Water Birches.
194. (13-16) Set of Four Cards. (Plates for sale.)
195. (17) Pennsylvanian Forest. (Case 30.)
196. (18) Woodlands, with Pennsylvania University
in the distance.
197. (19) John Brown's Grave, as it was in 1865.
198. (20) A Wood Road in Pennsylvania.
199. (21) Matunuck Beach.
200. (22) An Orchard in Rhode Island.
201. (23) Willows. (Etched out of doors.)
202. (24) Narragansett Country.
203. (25) The Avon, with Stratford Church. (Plate
owned by Robert M. Lindsay, Philadel-
phia.)
204. (26) Narragansett Coast. (Case 31.)
205. (27) Rhode Island Boulders. (Case 31.)
206. (28) Early Spring. — 1887. (Etched out of doors.)
207. (29) Newport Bay from Conanicut Island. (*Dry
Point.*)

The etchings in the above list are arranged in the order of their publication.

McLaughlin, M. Louise (Miss). — Cincinnati, Ohio.

(CASES 17, 19, AND FRAME ON BOOKCASE.)

208. (1) Portrait of a Little Girl, Smiling. — 1877.
209. (2) Head of a Young Girl. — 1879.
210. (3) Beeches in Burnet Woods. — 1880 or 1881.
211. (4) Invitation to Reception of Cincinnati Pot-
tery Club. — 1881.
212. (5) Beeches in Burnet Woods. — 1883.
213. (6) Head of a Negro Girl. — 1886. (Study
from nature drawn directly upon the plate.
Dry Point.)

214. (7) Head of Girl with Flying Hair. — 1886.
(*Dry Point.*)
215. (8) Old Woman telling her Beads. — 1886.
(*Dry Point.*)
First state (in case); second state (in frame).
216. (9) Invitation to Reception of Cincinnati Pottery Club. — 1886.

The above list is not absolutely complete, several minor productions, such as slightly ornamented invitations to club receptions, having been omitted.

Merritt, Anna Lea (Mrs.), Member of the Society of Painter-Etchers, London. — The Cottage, Tite Street, Chelsea Embankment, London, England.

(CASES 46, 64, 65, 47, 48, 24, 25.)

217. (1) Portrait of Henry Merritt. — 1877-1878.
218. (2) Souvenir of Henry Merritt. — 1877-1878.
219. (3-13) Eleven plates illustrating two stories by Henry Merritt, "Robert Dalby," and "The Oxford Professor and the Harpist." — 1878.
(14-25) Twelve Vignettes, reproductions of slight sketches by Henry Merritt, from letters written to Miss Lea. — 1878. (Not shown in this exhibition. — Nos. 1 and 3 to 25 were published in "Henry Merritt. Art Criticism and Romance, with Recollections and Twenty-three Etchings by Anna Lea Merritt." London: 1879.)
220. (26) Mary Wollstonecraft (reading). After Opie. — 1878.
Trial proof and finished proof.
221. (27) Mary Wollstonecraft. After Opie. — 1878.
(Nos. 26 and 27 were published in "Mary Wollstonecraft. Letters to Imlay." London: 1879.)
222. (28) View on the Thames. — About 1879.

223. (29) John DeWitt. From an old engraving.
— About 1879. (Done for a book published in England.)
224. (30) Portrait of Sir Gilbert Scott. From a drawing by George Richmond, R. A. — 1879.
(Published in "The American Art Review.")
First, second, third, and fourth states.
225. (31) Portrait of Prof. Louis Agassiz. From a photograph. — 1879. (Published by C. Klackner, New York.)
First and second state.
226. (32) Ellen Terry as Ophelia. — About 1879.
First state (only three proofs in existence); second state (plate cut down for publication in "The Etcher," London).
227. (33) Portrait of Lady Dufferin. From a portrait painted by the etcher in 1877. — 1879.
228. (34) Portrait of Miss Annie Evans. From a photograph. — About 1880. (For a memorial volume.)
229. (35) Ophelia. From an original painting by the etcher. — 1880. (Published in "The American Art Review.")
First trial proof; trial proof from finished plate.
230. (36) Portrait of Prof. Lewis Diman. From a photograph. — 1882. (For a memorial volume published by Houghton, Mifflin & Co., Boston.)
231. (37) David Wedderburn. From a photograph. — About 1883. (For a memorial volume. *The impression shown is from the worn plate.*)
232. (38) John Duncan, in his seventy-second year. From a photograph. — 1883. (Done for a book.)
233. (39) Portrait of James Russell Lowell. From a portrait painted by the etcher. — 1883. (Plate destroyed by accident.)
First state (only five proofs printed); second state.

234. (40) Portrait of Leighton, the Poet. From a photograph. — After 1883. (Done for a book.)
235. (41) Alaric A. Watts. After Henry Howard, R. A. — About 1884.
236. (42) The Wife of Alaric A. Watts. After W. F. West. — About 1884. (Nos. 41 and 42 appeared in "Alaric Watts, a Narrative of His Life, by his Son, Alaric Alfred Watts." London: 1884.)
237. (43) Aleck, an Indian Guide. From a drawing by Miss Saye. — 1886.
238. (44) Jock, an Indian Guide. From a drawing by Miss Saye. — 1886. (Nos. 43 and 44 done for a book by Mr. Dean Saye, to be published by Douglas, of Edinburgh.)
239. (45) Eve. From an original painting by the etcher. — 1887. (Case 25. — Diploma etching, Society of Painter-Etchers. Published by C. Klackner, New York.)
Second state (red) ; third state (black).
[There is also a fourth state, with additional work in the foreground, etc.]
240. (46) St. Cecilia. From an original painting by the etcher. — 1887. (Case 24. — *Trial proof, unfinished*. To be published by C. Klackner, New York.)

Moran, Emily K. (Mrs.). — 1322 Jefferson Street, Philadelphia, Pa.

(CASES 48, 49.)

241. (1) A Country Road. — 1875?
242. (2) A Country Lane. — 1876.
243. (3) Belmont on the Schuylkill. — 1876.
244. (4) The Schuylkill, Columbia Bridge. — 1876.
245. (5) On the Schuylkill. Two views on one plate. — 1877.
246. (6) On the Schuylkill, Falls Bridge. — 1878.
247. (7) Near the Sea. — 1878.
248. (8) Frankford Creek. — 1883.

249. (9) Long Beach, York Harbor. — 1883.
 250. (10) The Road to the Farm. — 1885.
 251. (11) The Ford. — 1886.
 252. (12) A Sketch from Nature. — 1887.
 253. (13) A Road through the Woods. — 1887.
 254. (14) League Island. — 1887.
 255. (15) On the Neschemony Creek. — 1887.

The above list is not quite complete, some of the earlier plates etched by Mrs. Moran having been lost or destroyed, and no proofs kept from them.

Moran, M. Nimmo (Mrs.), member of the New York Etching Club and the Society of Painter-Etchers, of London. — 9 East 17th Street, New York.

(CASES 50, 66, 67, 51, 52, 26, AND 28.)

256. (1) On the St. John's River, Florida. — 1879.
 (First experiment. Only proof in existence. Plate lost.)
 257. (2) Bridge over the Bushkill, Easton, Pa. — 1879.
 258. (3) Bridge over the Delaware at Easton, Pa. — 1879. (Printed with oil paint, Vandyke brown, and color dragged on parts of surface with a brush. Printed by the artist.)
 259. (4) East Hampton, L. I., Barrens. — 1879.
 260. (5) Newark, from the Passaic. — 1879.
 261. (6) On the Passaic Meadows. — 1879.
 262. (7) Springtime; East Hampton, L. I. — 1880.
 (Not dated.)
 263. (8) Three Mile Harbor. — 1880. (Not dated.)
 264. (9) Solitude. — 1880. (Published in the "American Art Review.")
 265. (10) Twilight. — 1880. (Tints of Scotch stone and roulette.)
 266. (11) Sandy Paths, East Hampton, L. I. — 1880.
 (Unfinished.)
 267. (12) An Old Homestead, East Hampton, L. I. — 1880.
 268. (13) Near the Beach, East Hampton, L. I. — 1880.

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269. (14) The Cliff Dwellers of New York. — 1881.
 270. (15) A City Farm, New York. — 1881. (Reproduced in "Harper's Weekly.")
 271. (16) A Goose Pond, East Hampton, L. I. — 1881. (Diploma etching, Society of Painter-Etchers, London. Reproduced in "The Century Magazine." Plate owned by F. Keppel & Co., New York.)
 272. (17) From a Hilltop, East Hampton, L. I. — 1881.
 273. (18) Arched Bridge over the Bushkill, Easton, Pa. — 1881.
 274. (19) Mount Parnassus, Easton, Pa. — 1881.
 275. (20) A Willowy Brook, Easton, Pa. — 1881.
 276. (21) Evening, East Hampton, L. I. — 1881.
 277. (22) Study of Scrub Oaks, Amagansett, L. I. — 1881.
 278. (23) In the Sand Hills, East Hampton, L. I. — 1881. (Not dated.)
 279. (24) "Cochranes o' the Craig," Scotland. — 1882. First and second states.
 280. (25) Conway Castle, Wales. — 1882.
 281. (26) A Glimpse of Conway, Wales. — 1882.
 282. (27) On the St. John's River, Florida. — 1882.
 283. (28) "'Tween the gloamin' and the mirk, when the kye come hame." — 1883. (Line with mezzotint. Published in "Original Etchings by American Artists," Cassell & Co., Limited, New York, 1883.)
 284. (29) Summer. — 1883. (Published by F. Keppel & Co., New York.)
 285. (30) A Sassafras Grove. — 1883.
 286. (31) My Neighbor's Home. — 1883.
 287. (32) A Stormy Evening. — 1883. (Partly roulette. Unfinished.)
 288. (33) Gardiner's Bay, L. I., seen from Fresh Pond. — 1884. (Published in "Twenty Original American Etchings," Cassell & Co., Limited, New York, 1884.)
 289. (34) Round Pond, Bridgehampton, L. I. — 1884. (Unfinished.)

290. (35) Long Lane, looking seaward, Easthampton, L. I. — 1884.
291. (36) Hook Pond, Easthampton, L. I. — 1884.
292. (37) The Haunt of the Muskrat. — 1884. (Published in Koehler, "Etching," Cassell & Co., Limited, New York, 1885.)
293. (38) Swamp Grasses. — 1884.
294. (39) The Montauk Hills. — 1884.
295. (40) The "Home, Sweet Home" of John Howard Payne. — 1885. (Published by C. Klackner, New York. — Case 28.)
296. (41) Georgia Pond, looking seaward. — 1885. (Published by C. Klackner, New York.)
297. (42) The Edge of Georgia Pond. — 1885. (Published by C. Klackner, New York.)
298. (43) Old Lindens, near Easthampton, L. I. — 1885.
299. (44) "Where through the willows creaking loud, is heard the busy mill." — 1886. (Published by Fischel, Adler & Schwartz, New York. — Case 26.)
300. (45) The Haunted House. — 1886.
301. (46) Large Landscape. — 1887. (Published by C. Klackner, New York. — Case 26.)
302. (47) Point Isabel, Coast of Florida. — 1887.
303. (48) A Florida Forest. — 1887. (Case 28.)
304. (49) The Edge of Lake Isabel, Fort George Island, Fla. — 1887.
305. (50) The Rose Walk, Villa Alexandria, Fla. — 1887.
306. (51) The Newark Meadows. From an Oil Painting by the etcher.
307. (52) The Bathers. After Thomas Moran.
308. (53) The Edge of the Forest. After Thomas Moran. (Nos. 52 and 53 were done for an auction catalogue of pictures by Thomas Moran. 1886.)
309. (54) Landscape. After N. Diaz. (Done for the auction catalogue of the Morgan Collection.)

Many of the plates from which the proofs shown were printed are for sale. For particulars, address the etcher.

Morley, Alice E. (Miss). — Chester, Pa.

(CASE 53.)

- 310. (1) Twilight. — February, 1887.
First and second states.
- 311. (2) Rural scenery. — April, 1887.
First and second states.
- 312. (3) Midsummer. — April, 1887.
First and second states.
- 313. (4) A Meadow Stream. — May, 1887.
First and second states.

Natt, Phebe D. (Miss). — 1334 Chestnut Street, Philadelphia, Pa.

(CASES 54, 23, 24, 25, AND 38.)

- 314 (1-4) Leaves from a Sketch Book:—1. San Giorgio Maggiore, Venice.—2. Street Corner, Berne, Switzerland.—3. Old Bridge, Fribourg, Switzerland.—4. Old Spanish Mission, San Antonio, Texas.
- 315. (5-8) Shakespeare Etchings:—1. Shakespeare's Birthplace.—2. On the Avon.—3. Ann Hathaway's Cottage.—4. Interior of Ann Hathaway's Cottage.
- 316. (9) Dona Nobis Pacem. (Case 23.)
- 317. (10) Miserere Nobis. From a drawing by Miss Georgiana A. Davis. Etched by Georgiana A. Davis and Phebe D. Natt.—Case 23.)
- 318. (11) The Child Musician.
- 319. (12) An Old Oak Tree.
- 320. (13) The Recessional. (Case 24.)
- 321. (14) On the Pegnitz, Nuremberg. (Case 23.)
- 322. (15) On the Brandywine. (Case 38.)
- 323. (16) Across the Fields. (Case 25.—Published by Henry S. Bliss, Buffalo, N. Y.)
- 324. (17) Yesterday. (Published by Henry S. Bliss, Buffalo, N. Y.)
- 325. (18) Citoyenne Jeanne. (Case 23.)
- 326. (19) Maud Miller. (Case 23.—Published by Henry S. Bliss, Buffalo, N. Y.)

Oakford, Ellen (Miss). — 240 Columbus Avenue, New Haven, Conn.

(CASES 55, 56, AND 27.)

- 327. (1) Female Head in Profile. — 1882. (First attempt. Done directly on the plate from life.)
- 328. (2) Study of an Old Woman's Head. — December, 1882.
- 329. (3) Landscape Sketch. — 1883.
- 330. (4) Spring. (Girl Reading.) — October, 1885.
- 331. (5) In the Woods. — December, 1885.
- 332. (6) Portrait. (Lady with Muff.) — 1886. (Case 27.) Unfinished and finished proof.
- 333. (7) Professor Thacher, Yale College. — 1886. First and second state.
- 334. (8) Portrait. (Gentleman with heavy moustache.) — April, 1886.
- 335. (9) President Porter, Yale College. — May, 1886.
- 336. (10) Sketch of a Lady, seated. — February, 1887. (Directly on the plate from life.)
- 337. (11) Study on an Old Man's Head. — April, 1887. (Directly on the plate from life.)
- 338. (12) Evening in the Fields. — April, 1887. (Published by C. Klackner, New York.)
- 339. (13) Child's Head. — June, 1887.

Osborne, H. Frances (Miss). — 97 Federal Street, Salem, Mass.

(CASES 57, 58, AND 59.)

- 340. (1) Danvers River. — 1880. (First attempt.)
- 341. (2) Woman Ironing. — 1880.
- 342. (3) Old Tree, Boston Street, Salem. — 1880.
- 343. (4) Maples at Jefferson. — 1880. (Plate destroyed.)
- 344. (5) Marblehead Neck. — 1880.
- 345. (6) A Little Puritan. — 1880.
- 346. (7) Shepherds. — (1880?)
- 347. (8) Sunset. — 1880.
- 348. (9) A Windy Afternoon. — 1880.

349. (10) Derby Wharf, Salem. — 1880.
 350. (11) Pennsylvania Pier, from Derby Wharf, Salem. — 1880.
 351. (12) Late Autumn, Beverly. — 1880.
 352. (13) The Musicians. — 1880. (Case 59.)
 353. (14) Sketch made at a lecture, to illustrate the process of etching. — Dec. 15, 1880.
 354. (15) Moonlight. — 1882. (Case 59.)
 355. (16) Twilight. — 1883.
 356. (17) After the Storm, Marblehead Neck. — 1884.
 357. (18) Mickelham Downs, Surrey, England. — 1886.
 358. (19) Corner of an Old Inn, Surrey, England. — 1886.
 359. (20) Banqueting Hall, Kenilworth. — 1887.
 360. (21) Portrait of Sylvester Morris. — May, 1887.
 (For a memorial volume, "A Sketch of the Life of Sylvester Morris, by his Granddaughter Kate Morris Cone.")

Richardson, Clara V. (Miss). — 3256 Chestnut Street, Philadelphia, Pa.

(CASES 59 AND 60.)

361. (1) Mee Run.
 362. (2) Bushkill.
 363. (3) Darby.
 364. (4) Atlantic City.
 365. (5) Gloucester, N. J.
 366. (6) Kirby's Barn Yard.
 367. (7) A Quiet Nook.
 368. (8) Bend of the Loyalsock.
 369. (9) Hooper's Valley.
 370. (10) Road to the Loyalsock.
 371. (11) The Milkmaid.
 372. (12) Watt Glen.

Shaw, Annie C. (Miss). — Miss Shaw was born in Troy, N. Y., in 1852, and died on Aug. 31, 1887, in Chicago, where she received her first lessons in art from H. C. Ford. In 1873, she was elected an Associate of the Chicago Academy of Design, and in 1876 was made

an Academician by the same institution. She was also, since 1886, an honorary member of the Art Institute of Chicago. Her later works, strongly influenced by the impressionist school, were frequently seen in the exhibitions of New York, Philadelphia, and Boston. Miss Shaw etched only three plates, and from only one of these could an impression be obtained.

(CASE 44.)

373. Hillside.

Taylor, Margaret M. (Miss). — 1529 North 17th Street, Philadelphia, Pa.

(CASES 61, 62, 39, AND 28.)

- 374. (1) Twilight. — 1884.
- 375. (2) The Pasture Land. — 1884. (Plate owned by the Art Union, Philadelphia.)
- 376. (3) Shark River, New Jersey. — 1885.
- 377. (4) Near Darby, Pa. — 1885.
- 378. (5) An Old House at Key East, N. J. — 1885.
- 379. (6) Going to Pasture. — 1885.
- 380. (7) Near Germantown, Pa. — 1885. (Case 39.)
- 381. (8) Mount Pleasant, N. J. — 1886.
- 382. (9) The Evening Hour. — 1886.
- 383. (10-15) Six plates illustrating Goldsmith's "Deserted Village." — 1887. (To be published by the J. B. Lippincott Company, Philadelphia.)
- 384. (16) The Berry Gatherers. — 1887. (Case 28.)

Twachtman, Mattie S. (Mrs.). — Cincinnati, Ohio.

(CASE 62.)

- 385. (1) A Ruin on Mill Creek, Cincinnati. — 1880.
- 386. (2) A Dordrecht Canal. — 1881.
- 387. (3) A Side Street of Dordrecht. — 1881.
- 388. (4) A View on the Meuse. — 1881.

MUSEUM OF FINE ARTS.

PRINT DEPARTMENT.

EXHIBITION

OF THE

SOCIETY OF AMERICAN WOOD-ENGRAVERS,

SUPPLEMENTED BY AN EXHIBITION OF OLD AND MODERN
WOOD-CUTS AND WOOD-ENGRAVINGS, SELECTED
FROM THE GRAY COLLECTION, THE COLLEC-
TION OF THE MUSEUM OF FINE ARTS,
AND OTHER SOURCES.

OCT. 2 TO NOV. 30, 1890.



BOSTON:

PRINTED FOR THE MUSEUM BY ALFRED MUDGE & SON,
24 FRANKLIN STREET.

1890.

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Oct 17/90

NOTE.

The present exhibition consists of three parts, the first, in the First Print Room, being the Exhibition of the Society of American Wood-Engravers, including the proofs sent by this Society to the Universal Exhibition held in Paris in 1889.

The second part, in the Second Print Room, also devoted exclusively to American productions, is made up principally of the works of wood-engravers not members of the Society, including an exhibition in honor of the memory of the late Frederic Juengling.

The third part, in the Third Print Room, consists of old and modern black-line fac-simile work, and modern European white-line work, shown here for the purpose of comparison with the work of the American school of to-day. A number of engravings by W. J. Linton have been placed in this division, although they might with equal propriety have been included in the second, his activity on this continent having been quite as fruitful as that displayed by him in Europe.

Duplicates of some of the proofs shown are for sale. Prices may be obtained of the attendants, who will also take orders.

FIRST PRINT ROOM.

EXHIBITION

OF THE

SOCIETY OF AMERICAN WOOD-ENGRAVERS.

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SMITHWICK, JOHN G., care Harper & Brothers, New York.
TINKEY, JOHN, *Treasurer*, 416 Nostrand Avenue, Brooklyn, N. Y.
WELLINGTON, F. H., Passaic, N. J.
WOLF, HENRY, 152 East Eighty-sixth Street, New York.

AWARDS TO MEMBERS OF THE S. A. W. E.

PARIS UNIVERSAL EXHIBITION, 1889.

ELBRIDGE KINGSLEY	Gold Medal.
JOHN P. DAVIS	Silver Medal.
WILLIAM B. CLOSSON	Silver Medal.
W. M. AIKMAN	Bronze Medal.
S. G. PUTNAM	Bronze Medal.
HENRY DAVIDSON	Honorable Mention.
GUSTAV KRUELL	Honorable Mention.
HENRY WOLF	Honorable Mention.

CATALOGUE.

W. M. AIKMAN.

1. Sheep. P. U. E., 1889.
 2. Landscape, after Alfred Parsons. P. U. E., 1889.
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3. Landscape, after F. Hopkinson Smith.
4. On the Grand Canal, Venice, after A. Raya.
5. The Pends, St. Andrews, after Jos. Pennell.
6. Tomb of Sidi-Abd-el-Kaman, after F. A. Bridgman.
7. Drum Corps, Mexican Army, after F. Remington.
8. The Penitent Jewel Weed, after W. H. Gibson.
9. "How sweet it is," after Alfred Parsons.
10. La Vie Partout, after a Russian painting.
11. White Lilies, after Alfred Parsons.

VICTOR BERNSTROM.

12. The Spoils, after Howard Pyle. P. U. E., 1889.
 13. The Dead Matador. P. U. E., 1889.
 14. A Music Party, after A. B. Frost. P. U. E., 1889.
 15. Oriental Street Scene. P. U. E., 1889.
 16. The Otter Hunt. P. U. E., 1889.
 17. The Mystery of Life, after Carl Marr.
P. U. E., 1889.
-

18. A Type (Negro Woman), after A. Kappes.
19. A Type (Negro Girl).
20. Mujik Sowing, after Thule de Thulstrup.
21. Court Ball, Russia, after Thule de Thulstrup.
22. Limbering Up, after R. Caton Woodville.
23. A Gendarme, after Frederic Remington.
24. Peterhof Palace, after Thule de Thulstrup.
25. The Flight into Egypt, after Holman Hunt.

WM. B. CLOSSON.

26. The Listeners, after W. M. Hunt. P. U. E., 1889.
27. The Quadroon Girl, after Geo. Fuller.
P. U. E., 1889.
28. Golden Rod. Original engraving. P. U. E., 1889.
29. Paolo and Francesca, after Geo. Watts.
P. U. E., 1889.
30. Study of a Head, after Geo. Fuller. P. U. E., 1889.
31. Still Life, after L. Bonvin. P. U. E., 1889.
32. Illustration, after Mrs. Mary Hallock Foote.
P. U. E., 1889.

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33. Winifred Dysart, after Geo. Fuller.
 34. Saxon. Original engraving.
 35. Christ among the Doctors, after ~~Summer~~^{Hoff}mann.
(See also Nos. 219-239.)

TIMOTHY COLE.

36. The Entombment. P. U. E., 1889.
37. Angel from the Morgan Tomb, after Aug. St.
Gaudens. P. U. E., 1889.

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38. Saint Agnes.
 39. Saint Catherine of Alexandria.
 40. Madonna and Child, after Cimabue.
 41. Head of Christ, after Giotto.
 42. Mary and Elizabeth, after Giotto.
 43. Detail from the Adoration of the Kings.
 44. Detail from the Last Judgment.
 45. Battle of St. Ephesius.
 46. Music, after Taddeo Gaddi.
 47. Madonna and Child, after Lorenzetti.
 48. Portrait of Benozzo Gozzoli, after Benozzo Gozzoli.
 49. The Virgin adoring the Infant Christ, after Fra
Filippo Lippi.
(See also Nos. 240-258.)

EDITH COOPER.

- 50. The Springtime of Love, after Paul Thumann.
- 51. White Birches. Original engraving.

WM. JAY DANA.

- 52. Landscape, after J. Appleton Brown.
(See also Nos. 259-275.)

HENRY DAVIDSON.

- 53. Miss Aus der Ohe, after H. Sandham.
P. U. E., 1889.
- 54. An Afternoon at the Ranch. P. U. E., 1889.
- 55. Canterbury Cathedral, after Jos. Pennell.
P. U. E., 1889.
- 56. Israel, after Kenyon Cox. P. U. E., 1889.

JOHN P. DAVIS.

- 57. Among the Old Poets, after Walter Shirlaw.
P. U. E., 1889.
 - 58. The Cobblers, after Edgar M. Ward.
P. U. E., 1889.
 - 59. How Sal Came Through, after Kemble.
P. U. E., 1889.
 - 60. Joseph Jefferson as Bob Acres, after J. W. Alexander.
P. U. E., 1889.
 - 61. A Point in Lake Placid, after J. F. Murphy.
P. U. E., 1889.
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- 62. Illustration to "The Master of Ballantrae," after
W. Hole.
- 63. The Skipper's Home, after G. Hitchcock.
- 64. Illustration, after Warren.
- 65. The Discontented Island.
- 66. Working in a Caisson, after Walter Shirlaw.
- 67. Night Witcheries, after W. H. Gibson.
- 68. Autumn Hillsides. Original engraving.
- 69. Landscape.
- 70. A Portrait.

FRANK FRENCH.

71. In the Enemy's Country, after Gilbert Gaul.
P. U. E., 1889.
72. Lacing the Sandal, after Frank Millet.
P. U. E., 1889.
73. A Christmas Vigil. Original engraving.
P. U. E., 1889.
74. Under the Mistletoe. Original engraving.
P. U. E., 1889.
75. Landscape. Original engraving. P. U. E., 1889.
76. A Negress of Algiers. P. U. E., 1889.
77. English Deer Park, after Alfred Parsons.
P. U. E., 1889.
78. An Algerine, after F. A. Bridgman.
P. U. E., 1889.
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79. Uncle Moses. Original engraving.
80. The Old Resident. Original engraving.
81. A Creole Belle, after F. Dielman.
82. Landscape. Original engraving.
83. Clara. Original engraving.

E. HEINEMANN.

84. The Burgomaster's Daughter, after Jos. Lauber.
(See also Nos. 280-287.)

THOMAS JOHNSON.

85. Portrait of a Child, after J. W. Alexander.
P. U. E., 1889.
86. Head of a Man, after Rembrandt. P. U. E., 1889.
87. Æsop, after Velasquez. P. U. E., 1889.
88. Lord Alfred Tennyson. P. U. E., 1889.
89. Pasteur and his Granddaughter. P. U. E., 1889.
90. Alphonse Daudet. P. U. E., 1889.

- 91. Mrs. Siddons, after Gainsborough.
- 92. Miss Bradley Martin, after Carolus Duran.
- 93. Daubigny.
- 94. Joseph Jefferson, as Rip Van Winkle.
- 95. Forrest, as King Lear.

F. S. KING.

- 96. Knowledge is Power, after F. S. Church.
P. U. E., 1889.
 - 97. The Sibyl, after F. S. Church. P. U. E., 1889.
 - 98. A Difference, after E. H. Blashfield.
P. U. E., 1889.
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- 99. Fog, after F. S. Church.
 - 100. Charge of Cuirassiers, after Aimé Morot.
 - 101. On the Terraces, after Benj. Constant.
 - 102. Looking for Camp, after Mrs. Mary Hallock Foote.
 - 103. Ivan the Terrible and his Son, after E. E. Repine.

ELBRIDGE KINGSLEY.

- 104. Midsummer, after Daubigny. P. U. E., 1889.
 - 105. Birch Trees. Original engraving. P. U. E., 1889.
 - 106. Landscape, after Diaz. P. U. E., 1889.
 - 107. Morning. Original engraving. P. U. E., 1889.
 - 108. The Flying Dutchman, after A. P. Ryder.
P. U. E., 1889.
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- 109. In the Harbor. Original engraving.
 - 110. Silence, after Wm. Bliss Baker.
 - 111. Old Mill, after J. F. Murphy.
 - 112. Historical Ground in the Connecticut Valley. Original engraving.
 - 113. New England Elms. Original engraving.

GUSTAV KRUELL.

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| 114. | Wm. M. Hunt. | P. U. E., 1889. |
| 115. | Rent Day, after A. Kappes. | P. U. E., 1889. |
| 116. | A Russian Peasant. | P. U. E., 1889. |
| 117. | A Russian Jew. | P. U. E., 1889. |
| 118. | Abraham Lincoln. | P. U. E., 1889. |
| 119. | Charles Darwin. 1881. (Small.) | P. U. E., 1889. |
| 120. | A Soul Drama, after Elihu Vedder. | P. U. E., 1889. |
| 121. | Coaxing the Chief, after Howard Pyle. | P. U. E., 1889. |
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| 122. | Charles Darwin. 1854. |
| 123. | Charles Darwin. 1881. (Large.) |
| 124. | E. L. Godkin. |
| 125. | Prof. Asa Gray. |
| 126. | Wm. Lloyd Garrison. |
| 127. | Wendell Phillips. |

ALBERT M. LINDSAY.

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| 128. | Neighbors on the Terrace, after F. A. Bridgman. | P. U. E., 1889. |
| 129. | Discovery of Gold in Australia, after W. T. Smedley. | P. U. E., 1889. |
| 130. | Circus in a Spanish Town. | P. U. E., 1889. |
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| 131. | A Tailor-made Girl, after Thule de Thulstrup. |
| 132. | Service at St. Isaac's, after Thule de Thulstrup. |
| 133. | The River Diddon, after Alfred Parsons. |
| 134. | Mexican Cavalryman. after F. Remington. |
| 135. | Inja, after F. Dielman. |
| 136. | A Relic of the Departed South, after W. H. Gibson. |
| 137. | Marine, after E. de Martino. |

R. A. MULLER.

138. "I'm Perfectly Happy," after J. G. Brown.
P. U. E., 1889.
139. Adoration of the Magi. P. U. E., 1889.
140. La Vierge d'Orléans, after Raphael.
P. U. E., 1889.
141. The Last Supper. P. U. E., 1889.
142. St. Vincent de Paul, after Falguière.
P. U. E., 1889.
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143. Gen. Robert E. Lee.
144. Group of Elks, after A. B. Frost.
145. The Taking of Numantia, after Vera.
146. A Vender in Algiers, after F. A. Bridgman.

CAROLINE A. POWELL.

147. The Lady and the Horse, after A. H. Thayer.
P. U. E., 1889.
148. The Three Marys, after John La Farge.
P. U. E., 1889.
149. La Rose. P. U. E., 1889.
150. London Underground Railway Station, after Jos.
Pennell. P. U. E., 1889.
151. A Follower of St. Joseph, after Kenyon Cox.
P. U. E., 1889.
152. A Russian Post Station, after H. Sandham.
P. U. E., 1889.
-

153. The Resurrection, after John La Farge.
154. Race on Snow Shoes, after H. Sandham.
155. Old Fisherman, after G. Wharton Edwards.
156. An Eagle Cage.
157. Connaisseurs, after Daumier.
158. Beatrice Portinari.

G. P. PUTNAM.

159. Identity, after Elihu Vedder. P. U. E., 1889.
 160. Waterfall by Moonlight, after R. A. Blakelock.
 P. U. E., 1889.
 161. A Sheep Pasture. P. U. E., 1889.
 162. Buccaneers Seizing a Ship, after Howard Pyle.
 P. U. E., 1889.
 163. Three Children. P. U. E., 1889.
-

164. Indian Village, after J. D. Woodward.
 165. Spinning, after Howard Pyle.
 166. Mexican Cavalryman, after F. Remington.
 167. Gateway of the Tomb of the First Shogun, after
 Theod. Wores.
 168. Flower Seller, Tokio, after Theod. Wores.
 169. "Spare Me, Black Prophet," after A. B. Frost.
 170. "I rose gently, and looked closely at him."

JOHN G. SMITHWICK.

171. A Goat Pasture, after Geo. H. Smilie.
 P. U. E., 1889.
 172. Winter, after E. A. Abbey. P. U. E., 1889.

C. SPIEGLE.

173. Expectations.

R. STAUDENBAUR.

174. Dr. Wm. M. Taylor. P. U. E., 1889.
 175. Gen. Grant. P. U. E., 1889.
 176. Chauncey M. Depew. P. U. E., 1889.
 177. General Lew. Wallace. P. U. E., 1889.

JOHN TINKEY.

178. Exchanging Confidences, after Francis C. Jones.
P. U. E., 1889.
179. In the New Forest, after Alfred Parsons.
P. U. E., 1889.
180. The Beaver Dam, after A. B. Frost.
P. U. E., 1889.
181. Sleeping Poppies, after W. H. Gibson.
P. U. E., 1889.
182. Springhaven, after Alfred Parsons. P. U. E., 1889.

ROBERT VARLEY.

183. The Rehearsal, after Tralloni. P. U. E., 1889.
184. The Burial Ground, after A. Edelfelt.
P. U. E., 1889.
185. The Bells of St. Anne, after H. Sandham.
P. U. E., 1889.
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186. The Cuckoo, after Alfred Parsons.
187. The Accident at the Natural Steps, after H. Sandham.

F. H. WELLINGTON.

188. Miles Standish's Challenge, after E. A. Abbey.
P. U. E., 1889.
189. A Day in June, after Wm. T. Smedley.
P. U. E., 1889.
190. The Capture of Granada, after F. Pradilla.
P. U. E., 1889.
191. Amelie Rives. P. U. E., 1889.
192. Pinks, after L. Bonvin. P. U. E., 1889.
193. Still Life, after L. Bonvin. P. U. E., 1889.
194. A May-Day Idyl, after Howard Pyle.
P. U. E., 1889.

- 195. Washington on the way to Inauguration, after Howard Pyle.
- 196. Witchcraft, after Howard Pyle.
- 197. Arab Camel Driver.

HENRY WOLF.

- 198. The Roadside, after R. Swain Gifford.
P. U. E., 1889.
 - 199. The New England Pedler, after Eastman Johnson.
P. U. E., 1889.
 - 200. Wood Interior, after W. H. Gibson.
P. U. E., 1889.
 - 201. David. (Statue.) P. U. E., 1889.
 - 202. Owl Catching a Mouse, after W. H. Gibson.
P. U. E., 1889.
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- 203. Bonaparte before the Sphinx, after J. L. Gérôme.
 - 204. The Glow-Worm (Summer Evening in Old Pompeii), after H. Siemiradsky.
 - 205. Thirst, after J. L. Gérôme.
 - 206. Dead Buccaneers.
 - 207. Shipwrecked Sailor, after Howard Pyle.
 - 208. The Carpet Merchant, after J. L. Gérôme.

SECOND PRINT ROOM.

SUPPLEMENTARY EXHIBITION

OF

AMERICAN WOOD ENGRAVINGS.

A. V. S. ANTHONY.

- 209. Illustration from "The Scarlet Letter."
- 210. Illustration from "A Dream of Fair Women."
- 211, 212. Four Illustrations from "Mabel Martin."
- 213. Landscape, after J. Appleton Brown.
- 214. The Silver Strand and Ben Venue.
- 215. Glen Luss.
- 216. Ben Venue, from the Silver Strand.

K. C. ATWOOD.

- 217. La Curée, after Courbet.
- 218. Michelangelo and Titian in the Colosseum. After Frank D. Millet.

WILLIAM B. CLOSSON.

- 219. Russian Peasant Girl.
- 220. St. Magdalen, after Dr. Rimmer.
- 221. Psyche, after George Fuller.
- 222. The Turkey Pasture, after George Fuller.
- 223. Castles in Spain, after Alexander Harrison.
- 224. Winifred Dysart, after George Fuller. (Japan proof, signed by the painter and the engraver.)
- 225. Female Head, after Couture.
- 226. The Young Squire, after Couture.
- 227. The Fisherman's Wife, after Ulysse Butin.

- 228. Head of Christ, after Leonardo da Vinci.
- 229. Marshall Prim, after H. Regnault.
- 230. Angels of the Immaculate Conception, after Murillo.
- 231. Charles I. and Maria Henrietta, after Van Dyck.
- 232. Flora, after Titian.
- 233. La Bella, after Titian.
- 234. Portrait of a Girl, after Sir Joshua Reynolds.
- 235. Muncacsy.
- 236. Dr. Wm. Rimmer.
- 237. R. W. Emerson.
- 238. Dr. O. W. Holmes.
- 239. W. D. Howells, after F. P. Vinton.

TIMOTHY COLE.

- 240. "A Girl I Know," after F. Dielman.
- 241. Automedon with the Horses of Achilles, after H. Regnault.
- 242. Villa Barberini, near Albano, after Inness.
- 243. The Sower, after Millet.
- 244. Study for "Voices from the Cliff," after Winslow Homer.
- 245. The Musician, after Courbet.
- 246. Inside the Bar, after Winslow Homer.
- 247. Saint in Adoration.
- 248. Algerian Falconers, after Fromentin.
- 249. Snake Charmer, after Fortuny.
- 250. Landscape, after A. H. Thayer.
- 251. Madonna Enthroned, after Giovanni Bellini.
- 252. Christ and the Disciples.
- 253. Madonna and Child.
- 254. Madame Modjeska.
- 255. Cardinal Newman.
- 256. R. W. Emerson.
- 257. Mark Twain. *
- 258. G. W. Cable.

WM. JAY DANA.

- 259. The Bazar, after J. D. Woodward.
- 260. Indian Wigwam, after F. Hopkinson Smith.
- 261. Sketching the Portrait, after F. Dielman.
- 262. Old English Homes.
- 263. Evening, after Corot.
- 264. Snow Scene, after Copeland.
- 265. The Princess, after F. Dielman.
- 266. St. Andrews Gateway, after Jos. Pennell.
- 267. Fitz-James and Ellen, after A. B. Frost.
- 268. Soldiers in a Wood — Moonlight.
- 269. English River Scene, after Jos. Pennell.
- 270. Curing a Skin, after W. A. Rogers.
- 271. Pine Woods, Canada, after F. Hopkinson Smith.
- 272. Country By-Path, after W. H. Gibson.
- 273. "As I Saw It," from "The Tile Club Afloat."
- 274. The Return of the Boats," after Jos. Pennell.
- 275. November, after F. Hopkinson Smith.

F. E. FILLEBROWN.

- 276. Saul and the Witch of Endor, after Allston.
- 277. Tiger and Serpent, after Delacroix.
- 278. The Pleiades, after Elihu Vedder.
- 279. The Gatherer of Simples, after George Fuller.

E. HEINEMANN.

- 280. Illustration, "Tales of a Wayside Inn," after Reinhart.
- 281. The Standard Bearer, after Rembrandt.
- 282. The Painter, after Ribot.
- 283. Singing Boys, after Frans Hals.
- 284. Spring Idyl, after F. S. Church.
- 285. The Surf Phantom, after F. S. Church.
- 286. Jacob blessing the Sons of Joseph, after Rembrandt.
- 287. The Orphan, after Dagnan-Bouvet.

ROBERT HOSKIN. Third-class Medal, Paris Salon, 1883.
Gold Medal, Exhibition of Graphic Arts, Vienna, 1880.

- 288. Illustration, after George H. Boughton.
- 289. Storm and Calm, after Bruce Crane.
- 290. Mr. Cromwell visiting Mr. Milton, after David Neal.
- 291. A Western Freight Caboose, after Francis Miller.
- 292. The Angel of Sleep, after T. W. Dewing.
- 293. The Sisters, after Allston.
- 294. Autumn, after E. H. Blashfield.
- 295. Made Captive, after H. Siddons Mowbray.
- 296. Indian Trappers in the Snow, after H. Pyle.
- 297. Doctor Faustus, after E. A. Abbey.
- 298. Girl and Dog, after G. H. Boughton.
- 299. On the Seashore, Holland, after G. H. Boughton.
- 300. English Manor, after G. H. Boughton.
- 301. Mother and Child at the Garden Gate.
- 302. Praying Nuns, after David Neal.
- 303. At the Well, after C. S. Reinhart.

FREDERIC JUENGLING. Born at Leipsic, Oct. 18, 1846.
Died at New York, Dec. 31, 1889. Honorable mention,
Paris Salon, 1881. Second-class Medal, Munich Inter-
national Exhibition, 1883.

- 304-305. War Scenes, after Kelly. (1878.)
- 306. "In the Hush of the Autumn Night I hear the
Voice of the Sea," after Quartley. (1882.)
- 307. A Bouquet of Oaks, after Chas. H. Miller. (1886.)
- 308. The 'Longshoremen's Noon, after J. G. Brown.
(1886.)
- 309. The Romany Girl, after George Fuller. (1886.)
- 310. The Parsonage, after Bellows. (1878.)
- 311. In the Land of Promise, after Chas. F. Ulrich.
(1886.)
- 312. Still Life, after Emil Carlsen. (1886.)
- 313. The Missed Tip, after H. Pyle. (1878-9.)
- 314. Landscape, after R. Swain Gifford. (1880.)

- 315. John Brown going to Execution, after T. Hovenden. (1884.)
- 316. Landscape, after Inness. (1881.)
- 317. Landscape, after Wyant. (1880.)
- 318. Western Mountain Scenery, after T. Moran. (1875.)
- 319. The Old Orchard, after R. Swain Gifford. (1878.)
- 320. Forest Interior, after Jas. D. Smillie. (1878.)
- 321. Up the Hill, after Jas. D. Smillie. (1878.)
- 322. The Bathers, after T. Moran. (1879.)
- 323. Autumn Morning, after Inness. (1881.)
- 324. Close of a Stormy Day, after Inness. (1881.)
- 325. The Cruise of the Nameless, after Quartley. (1882.)
- 326. Grain Elevators, after F. Barker.
- 327. The Apprentice, after Wm. M. Chase. (1880.)
- 328. The Bootblack, after Wm. M. Chase. (1882.)
- 329. "Good Morning," after Walter Shirlaw. (1886.)
- 330. The Bean Gatherer, after Millet. (1885.)
- 331. A Prelude, after T. W. Dewing. (1884.)
- 332. Night, after Paul Sinibaldi. (1886.)
- 333. Tattered and Torn, after Alfred Kappes. (1886.)
- 334-341. Illustrations to "The Vision of Sir Launfal." (1888.)
- 342. J. McN. Whistler, after Whistler. (1879.)
- 343. Study Head, after Wm. M. Chase. (1880.)
- 344. Portrait of a Lady, after Wm. M. Chase. (1880.)
- 345. The Old Professor, after Duveneck. (1880.)
- 346. Portrait of a Gentleman, after David Neal. (1885.)
- 347. Very Old, after Walter Shirlaw. (1881.)
- 348. Spanish Peasant, after Wm. M. Chase. (1881.)

WILLIAM MILLER.

- 349. In a Caravansary, after Van Beest.
- 350. Shore View, after J. Ward Stimson.
- 351. Mountain Scenery, after T. Moran.
- 352. Landscape with Sheep, after W. H. Gibson.
- 353. A Cañon, after T. Moran.
- 354. Western Scenery, after J. D. Woodward.

- 355. Landscape, after T. Moran.
- 356. Sketch, after Trumbull.
- 357. Female Head.
- 358. Children Playing Ball, after Dvorak.
- 359. Child Looking at a Picture Book.
- 360. Bohemian Girl, after Frans Hals.
- 361. Landscape, after R. Swain Gifford.
- 362. Old Lady, after Rembrandt.
- 363. Kitchen on Long Island, after Muhrman.
- 364. Landscape, after Michel.
- 365. Along the Shore, after Twachtman.
- 366. "I 's so Happy," after T. Hovenden.
- 367. The Wood Gatherers, after Corot.
- 368. Landscape, after Constable.
- 369. Professionals Rehearsing, after T. Eakins.
- 370. Sunset, after Inness.
- 371. Marine, after Jules Duprès.

H. E. SYLVESTER.

- 372-376. Interiors of English Churches, after Joseph Pennell.
- 377. English Cathedral, after Joseph Pennell.
- 378. St. Paul's, London, after Joseph Pennell.
- 379. English Cathedral Town, after Joseph Pennell.
- 380. Westminster, Twilight, after Joseph Pennell.
- 381. View, after Harry Fenn.
- 382. View of an English City, after Joseph Pennell.
- 383. Interior of the People's Palace, London, after Harry Fenn.
- 384. Balmoral Castle, after J. W. Alexander.
- 385. Old Fort Laramie, after F. Remington.
- 386. St. Paul's, Fog Scene, after Joseph Pennell.
- 387. Façade of St. Finbarr's, Cork, after Harry Fenn.
- 388. View, after J. W. Alexander.
- 389. Westminster Cathedral.

GEORGE A. TEEL.

- 390. Landscape, after M. L.
- 391. Landscape, after J. Francis Murphy.
- 392. Morning on the Marsh, after J. Francis Murphy.
- 393. Landscape, after J. Francis Murphy.
- 394. Landscape, after J. Francis Murphy.

J. H. E. WHITNEY.

- 395. Henry Irving, as Hamlet. (Statuette.)
- 396. A Funeral in Mexico, after H. Sandham.
- 397. J. McN. Whistler. (Bust.)
- 398. Cinching Up, after Mrs. Mary Hallock Foote.
- 399. Roll Call of Prisoners in Siberia, after H. Sandham.
- 400. A Fogger, English Deer Park, after Alfred Parsons.
- 401. Head of a Ram, after James C. Beard.
- 402. The Butler Children, from a drawing by Kenyon Cox, from the bas-relief by Aug. St. Gaudens.
- 403. Quail, after James C. Beard.
- 404. George Eliot, from an etching by Rajon.
- 405. Chief Justice Marshall.
- 406. Portrait of a Gentleman.
- 407. In a Japanese Theatre, after Theodore Wores.
- 408. Funeral Ceremony.
- 409. Alaska, after F. C. Jones.
- 410. The Etcher, after R. Blum.
- 411. In the Laundry, after R. Blum.
- 412. The First Christmas in New England, after Alden E. Sterner.

THIRD PRINT ROOM.

Old and Modern European Wood-Cuts and Wood-Engravings.

ANONYMOUS CUTS AND BOOK ILLUSTRATIONS. FIFTEENTH CENTURY. (Some of these on metal?)

- 413. Three Cuts, from an "Exposition of the Lord's Prayer." Munich, 1488.
- 414. The Nuremberg Chronicle. Latin edition of 1493.
- 415. Bergomensis, Of celebrated women. Ferrara (1493?).
- 416. Savonarola's Tract against Astrologers. Florence, 1497.
- 417. Sebastian Brandt's "Ship of Fools." Latin edition of 1497.
- 418. The Crucifixion.
- 419. From an edition of the work of John Gerson.
- 420. Maria Stella Maris.
- 421. Angel with two Coats-of-Arms.
- 422. St. Ann with the Virgin and Child. (Dotted print, *manière criblée*.)

GERMAN WOOD-CUTS. FIFTEENTH AND SIXTEENTH CENTURY.

- 423. The Men's Bath. Designed by A. Dürer (1471-1528). Published about 1496. B 128.
- 424. Title-page of the Apocalypse, for the edition of 1511. Designed by A. Dürer. B 60.
- 425. The Martyrdom of St. John, the Evangelist ; from the Apocalypse. First published in 1498. Designed by A. Dürer. B 61.
- 426-431. Twenty-four cuts from the Smaller Passion, on wood. Published 1511. Designed by A. Dürer. B 17-40.

- 432. The Holy Trinity. Dated 1511. Designed by A. Dürer. B 122.
- 433. The Arms of the City of Nuremberg. Dated 1521. Designed by A. Dürer. B 162.
- 434. St. Jerome in his Chamber. Dated 1511. Designed by A. Dürer. B 114.
- 435. The Holy Family. Dated 1511. Designed by A. Dürer. B 97.
- 436. Adam and Eve. Dated 1509. Designed by Lucas Cranach (1472-1553). B 1.
- 437. Repose in Egypt. Dated 1509. Designed by Lucas Cranach. B 3.
- 438. St. George. Dated 1506. Designed by Lucas Cranach. B 67.
- 439. St. Jerome in Penitence. Dated 1509. Designed by Lucas Cranach. B 63.
- 440. The Baptism of Christ. Designed by Lucas Cranach?
- 441. Melanchthon. Dated 1561. Designed by Lucas Cranach, the Son (1515-1586).
- 442-450. Nine subjects from "Der Weiss Kunig."
Designed by Hans Burgkmair (1472-1531).
- 451. St. Bartholomew. Designed by Hans Baldung Grien (about 1470-1552).
- 452. St. Peter. Dated 1521. Designed by Hans Sebald Beham (1500-1550). B 139.
- 453. The Holy Family under the Tree. Designed by H. S. Beham.
- 454. The Virgin with the Child. Designed by H. S. Beham.
- 455. The Holy Family under a Tent. Designed by H. S. Beham.
- 456. A Genius, with a Vase emitting Fire. Designed by H. S. Beham.
- 457. Children playing about a Vase. Designed by Hans Holbein, the Younger (1497-1543). P 35.
- 458. Title-page Border. Designed by H. Holbein, the Younger. P 103.

- 459, 460. Eight subjects from "Icones Mortis" (the Dance of Death). Cut by Hans Lützelburger, from designs by H. Holbein, the Younger.
461. Erasmus with the Terminus. Cut by Hans Lützelburger, from a design by H. Holbein, the Younger. P. 57.
462. Title-page Border. Designed by H. Holbein, the Younger. P. 90.
463. Christ Preaching. Designed by Urse Graf.
464. The Crucifixion. Designed by Urse Graf.

ITALIAN WOOD-CUTS. SIXTEENTH CENTURY.

465. Landscape, with a woman milking a cow. Cut by Niccolo Boldrini, after Titian. P. 3.
466. St. Francis receiving the Stigmata. Cut by N. Boldrini, after Titian. P. 59.
467. Milon attacked by a Lion. Cut by **M.** Boldrini, after Titian.
468. Five Subjects relating to Alchymy, etc. Designed by Dom. Beccafumi (Il Mecerino, 1486-1551). P. 10, 14, 17, 18, 19.
469. Sebastian Sergius. Verona, 1540.
470. Andrea Vesalius, 1543.
471. Hippolyto Rimini. Venice, 1570.
472. Jo. Bapt. Porta. Naples, 1589.

FLEMISH WOOD-CUTS. SEVENTEENTH CENTURY.

473. Repose on the Flight to Egypt. Cut by Christopher Jegher, after Rubens.
474. Silenus led by Two Satyrs, after Rubens.
475. Satan tempting Christ, after Rubens.
476. The Crowning of the Virgin, after Rubens.

GERMAN WOOD CUTS. EIGHTEENTH CENTURY.

- 477-479. From "Twenty-five Figures cut in wood by J. F. Unger." Designed by I. W. Meil.
480. Travelling Beggars. Cut by J. F. Unger, from a design by I. W. Meil.

GERMAN WOOD-ENGRAVINGS. NINETEENTH CENTURY.

481. The Seventy-second Psalm. K. Oertel, after Führich.
482. The Elector Joachim II. A. Noack, after H. Bürkner.
483. The Song of the Three Kings. W. Werthmann, after L. Richter.
484. Ziethen. E. Kretzschmar, after A. Menzel.
485. Frederic the Great. E. Kretzschmar, after A. Menzel.
486. Fouqué. E. Kretzschmar, after A. Menzel.
487. Frederic the Great at Table. A. Vogel, after A. Menzel.
488. Christ and the Woman of Samaria. Gaber, after J. Schnorr von Carolsfeld.
489. Faust and Margaret. W. Hecht, after Gabriel Max.
490. Mephisto. Kresch, after Gabriel Max.
491. From Wieland's "Oberon." A. Closs, after Gabriel Max.
492. Carola, Queen of Saxony. Carl Dieterle, after Leon Pohle.
493. Head of Christ, after Gabriel Max. (Austrian Government Printing Office.)
494. Politicians. Knesing, after Klaus Meyer.
495. Longing. Heuer and Kirmse, after G. Schauer.
496. Ludwig Richter. M. Klinkicht.
497. Returned from Flanders. M. Weber, after F. Pradilla.
498. View of Kufstein, after Julius Marak. (Vienna, Waldheim.)
499. "Schloßfried." A. Closs, after G. Closs.
500. Autumn Landscape. R. Bong, after J. von Klever.
501. Herd at the Brook. E. Ade, after F. Voltz.
502. The Court Dwarf. H. Scheu, after C. Gelli.
503. Cannot Get Enough. Heuer and Kirmse, after G. Jakobides.

FRENCH WOOD-ENGRAVINGS. NINETEENTH CENTURY.

- 504. The Deluge. Pannemaker, after G. Doré.
- 505. The Bather. Stéphane Pannemaker, after L. B. Perrault.
- 506. Haidee. Pannemaker fils.
- 507. Jacob's Prayer. H. Pisan, after G. Doré.
- 508. Illustration to Ariosto. A. Doms, after G. Doré.
- 509. The Darkness at the Crucifixion. C. Laplante, after G. Doré.
- 510. Nabokadnezar Killing the Children of Zidekia. L. Fournier, after G. Doré.
- 511. Dante. Pannemaker, after G. Doré.
- 512. The King and Crown Prince of Belgium. Pannemaker, after V. Lagye.
- 513. Cinderella. Jonnard.
- 514. The Poacher. Huyot, after A. de Neuville.
- 515. Louis XI. A. Leveillé, after M. Baffier.
- 516. Old Man Praying. Ch. Baude, after Rixens.
- 517. Madame Gautherot. Ch. Baude, after Sargent.
- 518. The Orphan. Ch. Baude, after Henner.
- 519. Lassalle as Sigurd. Dochy, after B. Guth.
- 520. November. Froment, after Rapin.
- 521. Meissonier. H. Thiriat, after G. Vuillier.

ENGLISH WOOD-ENGRAVINGS. NINETEENTH CENTURY.

- 522. Rinaldo and Armida. C. Nesbitt, after J. Thurston, 1818.
- 523. Illustrations to Shakespeare. J. Thompson, after J. Thurston, 1826.
- 524. The Pieman. J. Thompson, after Hogarth.
- 525. Interior of the Church of St. Lawrence, Nuremberg. W. Thomas, after S. Read. From *London Illus. News*, 1859.
- 526. The Deserted Mansion. Henry Linton, after S. Read. From *London Illus. News*.
- 527. Milan Cathedral. W. Thomas, after S. Read. From *London Illus. News*, 1857.

- 528. A Christmas Play before Queen Elizabeth. M. Jackson, after John Gilbert. From London *Illus. News*, 1858.
- 529. The Schoolboy. Henry Linton, after Sir Joshua Reynolds. From London *Illus. News*.
- 530. Illustration from *The Graphic*. W. Harral.
- 531. Houseless and Hungry. W. L. Thomas, after S. L. Fildes. For *The Graphic*.
- 532. Illustration from *The Graphic*, after H. Wood.
- 533. Signor Amendola. W. B. Gardner, after Alma Tadema. For the London *Illus. News*.
- 534. A Sherbet Seller, Cairo. R. Taylor, after G. L. Seymour. For the London *Illus. News*.
- 535. The Convalescent. W. L. Thomas, after H. Wood. For *The Graphic*.
- 536. Cardinal Manning. C. Roberts. Original engraving. For *The Graphic*.

W. J. LINTON.

- 537. Rabbit on the Wall, after Wilkie.
- 538. The Banished Lord, after Sir Joshua Reynolds.
- 539. Naval Battle, after Loutherbouurg.
- 540. The Rape of Europa, after Hilton.
- 541. The Life Raft.
- 542. The Temptation.
- 543. Marine, after T. Moran.
- 544. Forest Interior.
- 545. Marine.
- 546. Shore and Surf.
- 547. The Grave, after Wm. Blake.
- 548. The Mayflower at Sea.
- 549. Bacchus in America, after J. Hennessy.
- 550. Edwin Booth as Richelieu, after J. Hennessy.
- 551. Edwin Booth as Iago, after J. Hennessy.
- 552. The Romany Girl, after George Fuller.
- 553. Forest Interior, after James D. Smillie.
- 554. The River God, after B. Knueffer.

- 555. Milton Dictating to His Daughters, after Munkacsy.
- 556. The God of Wine, after F. Barth.
- 557. Walt Whitman.
- 558. The Matterhorn, after T. Moran.
- 559. Wm. M. Hunt.
- 560. Judge Stephen Jones, after Gilbert Stuart.
- 561. Evening, after R. Swain Gifford.
- 562. Sleeping Girl, after Elihu Vedder.
- 563. Mr. Allan Wardner, after W. M. Hunt.
- 564. A Street in Jerusalem, after Harry Fenn.
- 565. The Ven^{de}an Volunteer, after T. Hovenden.
- 566. Illustration to Longfellow.

